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Symphony Orchestra Civic Chorale

Glenn Block Director/Conductor
Illinois State University

Michael Schwartzkopf Conductor

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Recommended Citation

Block, Glenn Director/Conductor and Schwartzkopf, Michael Conductor, "Symphony Orchestra Civic Chorale" (1992). *School of Music Programs*. 906.
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**Music Department
Illinois State University**

SYMPHONY ORCHESTRA

Glenn Block, *Music Director and Conductor*

CIVIC CHORALE

Michael Schwartzkopf, *Conductor*

Variations on a Theme by Haydn, Op. 56a

**Johannes Brahms
(1833-1897)**

Concerto in A major, K. 488

**Allegro
Adagio
Allegro assai**

**Wolfgang Amadeus Mozart
(1756-1791)**

Jean-Pierre Marty, *Piano & Conductor*

Intermission

Gloria (1959)

**Gloria
Laudamus Te
Domine Deus
Domine fili unigenite
Domine Deus, Agnus dei
Qui sedes ad dexteram patris**

**Francis Poulenc
(1899-1963)**

Bonnie Pomfret, *Soprano*

Twenty-Sixth program of the 1992-93 season.

**Braden Auditorium
Friday Evening
October 23
8:00 p.m.**

Variations on a Theme by Haydn

Johannes Brahms

Brahms composed this magnificent set of variations when he was forty years of age. The next fifteen years of Brahms' life were dedicated to the composition of his great orchestral works. The Variations were composed in two versions at the same time: one for orchestra, another for two pianos. In 1870, one of Brahms' friends showed the composer a suite for open-air wind instruments supposedly composed by Haydn. Brahms was much attracted to the theme of the second movement. He subsequently copied it down and used it three years later as the theme for his Haydn Variations. Its irregular five-measure theme seemed particularly to appeal to Brahms' imaginative rhythmic conceptualization.

The work consists of a theme, eight variations and a complex finale, itself as long as the other variations combined. The Finale is built on the ancient passacaglia form, which Brahms so loved and which was to be featured prominently in the finale of the Symphony No. 4. The Passacaglia is itself a variation form making for a composition which, since its premiere, has attracted the attention of musicologists and Brahms devotees for its supreme compositional craftsmanship.

Piano Concerto in A Major, K. 488

Wolfgang Amadeus Mozart

At the peak of his popularity, while working top speed on his operatic masterpiece *The Marriage of Figaro*, Mozart incredibly found time to "toss off" a whole series of musical masterpieces, including three of his greatest piano concertos: those in E-Flat Major, A Major and C Minor. Probably the greatest over-achiever in history, Mozart further found time not only to compose the works, but also to practice and appear as soloist in each of the world premieres.

The A Major Concerto has consistently been one of his most beloved and frequently performed works. Its emotional intensity is masked beneath a smiling exterior in the first movement, and a sentimental lyricism in the second. The final movement releases an energetic exuberance that contrasts with the melancholy of the second movement and demonstrates the balance characterised by such a sense of true classic structural unity.

Today's soloist and conductor, Jean-Pierre Marty, is one of our generation's leading Mozart scholars and performers. Maestro Marty is the author of the recent book *The Tempo Indications of Mozart*, and has become a leading expert on performance practice in the music of Mozart. It is a great honor to welcome Maestro Marty again to I. S. U. following last year's master classes and lectures on our campus.

Gloria

Francis Poulenc

The text of the Gloria was used in the earliest centuries of the Church and comprises the song of the angels on the night of the Nativity. As a part of the liturgy, the Gloria was introduced into the Christmas Mass during the fifth century and by the eleventh century was sung on holydays and most Sundays. The text, as Poulenc shows it to us, suggests nothing more than a vast and joyous dance, a swirl of light and color before the throne of heaven, as the angels announce the Birth. The soprano solo occurs between the second and fifth sections and in the sixth, where passionate devotion describes the words addressed to the Messiah himself, Tu solus sanctus, Tu solus altissimus: "You alone are holy, You alone are the Lord, You alone are the most high."

As Francis Poulenc himself admits, his music is his portrait. "I am religious by deepest instinct and heredity. I feel myself incapable of ardent political conviction, but for me it seems quite natural to believe and practice religion. I am a Catholic. It is my greatest freedom."

The Gloria was commissioned by the Koussevitzky Music Foundation in the Library of Congress and first performed by the Boston Symphony Orchestra under Charles Munch in 1961, two years before the composer's death.

Notes by Dr. Glenn Block

Civic Chorale Patricia Foltz, Piano

Patricia Allen
Erin Anderson
Louise Andrew
Sally Bailey
Dana Balluff
Brett Barton
Carolyn Bartusek
Gina Basi
Leslie Bernardo
Kiyono Bernier
Barbara Bethard
Jennifer Bielema
Linda Brite
Jennifer Broudus
Judy Brown
Tim Byrne
Nichole Colba
David Davenport
Megan Douglas
Erin Drennan
David Dungan
Lynn Feldner
Jodi Fields
Patricia Foltz
Christine Gangler
Marcia Garmer
Lucinda Gibson
Mark Gilgallon
Janet Grupp
Richard Hanson
Connie Harmon
Sue Harvey
John Hayes
Leslie Heap
David Heidloff
John Hensley
Judy Hines
Ed Hines
Tammy Hirstein
Marjorie Hobbs
Marla Hook
Joy Hunter
Jessica Ireland
Arlene Johnson
Amanda Kloss
Dick Koshinski
Rowena Koshinski
Jennifer Lancaster
Beulah Lowery
Connie Malecki

Jason Mathy
Lori McCoy
Krystina McCoy
Mary McCulley
Laurie McLaughlin
Kimberly Meldahl
William W. Morgan
John Nebgen
Molly Nelson
Beth Nickel
Penny Noble
Ryan North
Marcia Nuppenau
Susan Palmer
Brenda Petersen
Carrie Peterson
Dawn Petropulos
Denise Phillips
Stephanie Po
Susan Rippel
Maxine Rogers
Pat Rosenbaum
Jan Runner
Christine Rusch
Sharon Schoeder
Anya Schoemaker
Meredith Schroeer
Renee Setser
Amy Siebring
Karen L. Smith
Kim Snyder
Ann Sokan
Leslie Sompong
Chris Spoons
Judy Stockman
Sonya Strieff
John Summers
Yang Tan
Kirsten Tippens
Richard Trefzger
Debbie Ungson
Bill Utterback
Amy Vanwinkle
Duane Wagher
Jean Wallace
Richard O. Whitcomb
Jason White
Tony Witte
Jennifer Woodruff
Julie Zarembo

Symphony Orchestra
Jon Feller, Assistant Conductor

Violin

Nicholas Currie, *Concertmaster*

Carlene Easley, *Principal*

Second Violin

Elisabeth Honn

Jodi Larson

Rebecca Mertz

Jonathan Monhardt

Christopher Parker

Deborah Paulsen

Cindy Rocke

Chris Spoons

Viola

Heather Neaveill, *Principal*

Jon Feller

Elizabeth Harvey

Cello

Amy Wiegand, *Principal*

Maria Cooper

Jennifer Holtman

Bo Li

Kyungmi Lim

Rebecca Pokorney

Double Bass

Brian Dollinger, *Principal*

Michael Govert, *Co-Principal*

Cliff Hunt

Jin Kangzhong

Nicholas Murray

Gretchen Wells

Flute

Kimberly McCoul, *Principal*

Valerie Crull

Julie Long, *Piccolo*

Oboe

Karla Ilten, *Principal*

April Faires

Melissa Gustafson, *English Horn*

Clarinet

Mandy Fey, *Principal*

Jamian Green

Larry VanMersbergen, *Bass Clarinet*

Bassoon

Jeffery Womack, *Principal*

Amy Rous

Christopher Harrison, *Contrabassoon*

Horn

Rachel Bettin, *Principal*

Kent Baker

Eric Kaiser

Nancy Traut

Trumpet

Timothy McCoul, *Principal*

Jerald Mohlman

Troy McKay

Trombone

Kathy Hoff, *Principal*

Ken Haylock

Mathhew A. Kastor, *Bass Trombone*

Tuba

Edward A. Risinger, *Principal*

Timpani/Percussion

Todd A. Fugh, *Principal*

Fonda Ginsburg

Harp

Susan Leavenworth